MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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DANCER AND GAZELLES — PAUL MANSHIP, N. A.

Shoemaker Fund Purchase

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

No. 51 MAY 1928

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

THE report of the Director for 1927, published in part in this issue of the Museum News, reveals a very considerable growth during the past year. That this growth is not sporadic is evidenced by its continuation during the early months of 1928.

The attendance at a museum may be taken as a fairly accurate guide to its usefulness. While ours for 1927 was large—the largest per capita attendance for any museum in the country—that for this year bids fair to be even larger. The record each month has surpassed that for the same month of last year.

The number of visits in February and March, when we had the fine exhibitions of Gothic Tapestries and Contemporary Spanish Paintings, was in each instance more than fifty per cent greater than that for the corresponding period last year.

Such an evidence of interest in art speaks well not only for our Museum but for our City. The finest museum in the world could remain dormant in a community lacking in feeling for art. The world's masterpieces, if unseen, are failing to fulfil their mission. Viewed by a multitude, they are an inspiration to beauty and an aid to happiness.

An attendance constantly increasing is, then, most gratifying. It indicates that our Museum is serving its purpose, and that the people of Toledo are eager for the cultural and intellectual opportunities which it has to offer.

By the way—

Dues are still Due.

THE Sixteenth Annual Exhibition of Selected Paintings by American Artists will be held at the Museum in June, July and August. Some sixty paintings have been chosen from the most important national showings of the year. In the group will be works by many artists who have been included in previous exhibitions together with those of a considerable number whose productions have not heretofore been shown in Toledo.

The pictures have been selected with the desire of bringing to Toledo a representative showing of the best work now being done by American artists. It will include paintings of both conservative and progressive tendencies, but all selected because they show the highest quality of the various schools.

Progress in art involves entering new and untried fields and conducting many experiments. In time the mediocre and bad are eliminated and forgotten while the good lives on. The permanent collections of the Museum represent the best judgment of its officials. In them it tries to include only those works which are good in technique, pleasing in subject, significant of the trend of artistic development, and which will stand the test of time.

While its temporary exhibitions are not an open forum for all that may be done in the name of art, the Museum does in them attempt to show to the people of Toledo all artistic manifestations of the creative impulse which are attracting widespread attention, or which offer a new element that may in time become a step in aesthetic evolution.

The Museum does not stand sponsor for any particular type of art, ancient, modern, or ultra-modern. It does attempt to show from time to time examples of all types, so that Toledo people may know what has been and is being done in every field of artistic endeavor.

At the same time the Museum provides lectures and classes in the fundamental principles of art, a knowledge of which gives a firm basis for appreciation and criticism.

A YEAR OF PROGRESS

THE year just closed has in some respects been the most successful and encouraging in the history of this Museum. We might well have expected that the attendance of 147,892 in 1926 would not have been surpassed for years, for at the beginning of that year the completed building was opened, many collections were shown for the first time, and new facilities were made available to visitors and students. It is therefore a source of gratification that the interest of the public in 1927 has shown a steady increase over the previous year, reaching a total of 158,158, comprising 52,231 children and 105,927 adults.

At the outset, let me say that our advancement has been made possible by the wise counsel given the Director by the Trustees of the Museum, as individuals and as a Board, and by the loyal help of our splendid staff.

The most impressive event of the past year was the dedication to the Founder, Edward Drummond Libbey, of the organ, the gift to the Museum of his sisters, Alice Libbey Walbridge and Sarah Miller Libbey. Attendance at the dedication was restricted to the members, but on alternate Sundays thereafter recitals were open to the public. On the remaining Sundays programs were given by the High School orchestras.

In the autumn a complete concert series was arranged by a committee under the chairmanship of Mr. William A. Howell, following the lines which have proven so popular in the past. With the co-operation of the musicians of Toledo, who give freely of their talents, we are thus enabled to offer exceptional musical opportunities to all.

The installation of the organ has made it possible for us to resume our work in the appreciation of music. These classes are in basic principle similar to those in design.

We have also resumed this year the series of weekly lectures for members. These are given every Friday evening by members of the Museum staff.

Our Museum School of Design has shown a substantial attendance. Enrollment in September reached a total of 1138, of whom 393 were adults and 745 children. Rather than to instruct a few potential artists the fundamental thesis of our School is to give to a far greater number a basic knowledge of the governing principles of art which will enable them to appreciate and understand all artistic manifestations whether they be the paintings, sculptures and other great works of art which they may find in the Museum, or the humbler forms which may adorn all homes and make our lives more complete.

In this process we are creating not so much producers of art as wise consumers. In so doing we of course give to the talented student those fundamentals which enable him to go far with his artistry and to many others the working tools by the use of which they may earn a livelihood and set their feet upon the first step of the ladder which leads toward enduring achievement in the field of art. More than this, however, we have given to a far greater number who will never turn it to commercial or professional account a knowledge of art which will be an aid and an inspiration to them thruout life.

To do this adequately and efficiently, we have had to develop our own system of teaching, borrowing here and there from the thoughts of the greatest authorities and turning their wisdom to our own account. From the very inception of the educational ideal for this Museum, our Assistant Director, Mrs. Stevens, has devoted much of her attention to the development of a practical, scientific, efficient and at the same time popular method of teaching art. At the close of his recent visit to America, Sir Robert Witt said that he felt that the Toledo plan of art education was the greatest contribution which any American institution had made to the cause of art.

We not only secure well-trained teachers with young and plastic minds, but we go further and superimpose our own training upon that which they have received in the best schools of the country. The Director and Dean of the school plan very carefully and in great detail the courses for each year, improving them in the light of previous experience. There are, unfortunately, no text books for the teaching of art as for history, mathematics or science. In the past, art has been developed largely by guess and inspiration and the course of instruction left to the daily whim of the teacher. No longer, however, is this true. Principals and deans of art schools are exercising a constantly increasing amount of super-

A DESIGN CLASS STUDYING IN THE SCOTT GALLERY

vision, rapidly approaching that given to all other subjects of study. The text book of art, however, is still lacking and so Mrs. Stevens has for some time been perfecting a series of charts for the teaching of the principles of form and color in our school. A considerable number of these charts are now in use, greatly facilitating the work of our students and providing them with an orderly record of the principles which they have learned and used. Other charts to supplement and extend them are now in the process of preparation.

A new departure has been the inauguration of a series of classes for the training of department store buyers and sales people in the principles of art applicable to their particular problems.

Throughout the year we have carried on our weekly classes in Art Appreciation, Art Backgrounds of History, Museum Gallery Study and Art History.

The interest in the Art Talks for children has so increased that they have for most of the year been given twice on each Sunday. The talks were on the Arts of Holland and on the Arts of France. The rich material in the Museum's collections of paintings, prints, ceramics, glass, books, manuscripts and Gothic art is used for illustration. From those who attend these talks come the Assistant Docents, who by examination have qualified to tell other children and adults about the Museum and its possessions.

Other groups of children have been given instruction on specific periods of art and talks have been given to many classes from the public and parochial schools on art subjects related to their regular studies.

Our motion picture programs have been improved in quality, with a consequent increase in attendance.

Marked signally in its beginning by the dedication of the organ, the year was equally distinguished at its close by the announcement of the first art purchase from the fund provided by our Founder. Most appropriately this was one of the world's masterpieces of the glass art, a Saracenic enamelled flask. It forms the crowning glory of the Arabic section in the great glass collection lovingly developed to pre-eminent rank and presented to our Museum by Mr. Libbey.

EGYPTIAN BOAT MCDEL OF 2500—2000 B. C.

Gift of Henry W. Wilhelm

During the year, we have accumulated gifts to the number of one hundred and forty-six from twenty-seven donors. These include a fine Daubigny, the gift of President Secor; a watercolor by Elinor Barnard, presented by The Athena Society; an Israels watercolor; twenty-three Egyptian objects, including a remarkably beautiful limestone head, a boat model, a papyrus Book of the Dead, some unusually interesting scarabs and other items, all the gift of Mr. Henry W. Wilhelm; ten Egyptian objects presented by Mrs. Caroline Ransom Williams; and three fine Sekhmet figures given by Miss Edith Morgan of Aurora, New York.

Mr. Seymour de Ricci presented two Roman glass vases, the fellows of which he gave to the Louvre. Mr. Carl B. Spitzer gave the cover of a Corinthian pyxis. Messrs. Maggs Brothers of London gave two Indian miniatures in honor of Mr. Stevens. Eighteen pieces of Oriental porcelain were presented by Mrs. George D. Pratt of New York; twenty-four Oriental objects were received as the gift of Mr. Noah H. Swayne and twenty as that of Mr. Grafton M. Acklin. Mrs. Swayne presented a Wedgwood cameo placque and a French engraved glass decanter. Miss Grace Casette of Paris gave two French faience lions; Mrs. Hadji Wood a Wedgwood vase; and Mrs. Jean Kountz an English printed ware plate.

Groups of glass have come as the gift of Mr. C. Justus Wilcox, Mr. H. W. Carter and Dr. Alexander Silverman of Pittsburgh. Mr. George D. Pratt, a trustee of the Metropolitan Museum of New York, has presented a small bronze by Proctor, the model for the Q Street Bridge Buffalo, in Washington, D. C. Prints have come as the gift of Mr. H. M. Dunbar of Chicago and Mr. Dwight C. Sturges of Boston. Mrs. Edward D. Libbey gave an autograph letter of Charles Dickens.

Other additions to the collections, notably of prints, early printed books and Oriental art, have been made by purchase.

Another item of importance is the financing of an archaeological expedition from which the benefits will accrue to this institution. Messrs. Thomas A. DeVilbiss, Clement O. Miniger, George S. Mills, Lyman Spitzer, A. L. Spitzer, Sidney Spitzer, Grant Williams and Mrs. Thomas Goodbody have by their contributions made it possible for Dr. Leroy Waterman to excavate in Babylonia. We were granted the site of ancient Opis, a seat of habitation for many hundreds of years. While the primary purpose of any archaeological expedition is to discover all that may be learned of any particular site, every reasonable probability would lead us to believe that we may here find terra cotta figures, pottery, tablets and perhaps even sculpture of artistic merit.

THE ASSISTANT DOCENTS IN 1923

Our publicity has been improved and increased. At the present time reporters or editorial writers from all three newspapers visit the Museum each week. The art periodicals of the country have carried during the year a considerable number of articles devoted in whole or in part to the collections and activities of the Museum. For our own part, we have sent monthly announcements of our exhibitions and activities to all of our members, that they might be kept in closer touch with the institution.

We have, during the year, held twenty-five temporary exhibitions, covering a variety of fields. It has been our constant aim to improve the quality of these exhibitions, and in this we have to some extent succeeded. Our Annual American Painting Exhibition was among the best showings of its kind in the country. Our exhibitions of Oriental Art and of Contemporary East Indian Paintings were very fine, and the Chapman Memorial was not only an important exhibition, but one of great local interest, attracting over 31,000 visitors in six weeks.

Even so, we still feel that there is much to be done toward the further improvement of these exhibitions. In the past we have been greatly hampered by lack of funds and lack of time on the part of our staff to make the trips which are necessary to secure well-selected groups. It is hoped that, during the coming year, our Assistant Director, Mrs. Stevens, may have the time to assume this task, for which she is by reason of training and experience peculiarly fitted. We will have three or four exhibitions of importance, filling in the other months with lesser ones which contribute to our general educational scheme and supplement our permanent collections.

We have thought it wise to concentrate upon improving and further perfecting our broad and varied educational activities. It has not seemed desirable to launch forth into new and untried fields until we have made the most of those in which we are already firmly established. Our educational policies are the result of more than twenty-five years of experiment and experience. In that time we have tried many plans. We have rejected the weak and inefficient and have accepted the strong and fruitful. It has been the privilege of this institution to be a pioneer in the development of Museum edu-

THE ASSISTANT DOCENTS IN 1927

cational work. The results of our efforts are apparent in the increased interest in the Museum and in the artistic progress thruout our city.

We have reviewed briefly and concisely the accomplishments of the past year omitting much for want of time and space. Let us for a moment look to the future. Our Board is charged under the magnificent bequests of our Founder, Edward Drummond Libbey, with a great responsibility to this Museum and to the city. Our institution is as its name implies, a *Museum* of *Art* for *Toledo*. It devolves upon us to use wisely and well the generous funds which Mr. Libbey has provided for the expansion and improvement of our Museum and its art collections. We have before us the construction of two additions to the present building. To their structure and their future use we must devote our best thought and our constant attention.

In the years to come our Museum will be known and valued for the quality of its works of art. To the upbuilding of our collections, therefore, we must devote our most serious and careful consideration. Fortunately, the general policy has been set for us by our Founder and our first Director. They believed that we should show the evolution of art from its beginning to our own day. To do so, it is not necessary that our Museum should reach the proportions of the Louvre. It should rather be a small but perfect gem. The evolution of art is best shown by the supreme achievement, fortified at times by lesser works which show some definite contribution to the main stream of our culture.

Mr. and Mrs. Libbey, in the collections of glass, Egyptian antiquities and paintings which they have presented to this Museum, have set a high standard which it will be difficult but not impossible for us to maintain. It is doubtful if any museum possesses a single collection of old master paintings of the uniformly high quality of those in the Edward Drummond Libbey collection. The Scott Gallery presents a most impressive exposition of the development of painting in America. It is questionable if there is anywhere a single museum gallery containing such a fine representation of the works of the Barbizon painters with their Dutch and American followers as that in the Secor Gallery. By following a definite policy, Mr. Stevens was enabled to

A PUBLIC SCHOOL CLASS

build up a collection of books and manuscripts which, as an exposition of the art of writing and printing, is perhaps unparalleled.

With the ideals thus exemplified in the collections of our Museum ever before us, with a knowledge of the masterpieces which may eventually become available for our collections and more especially by following closely the definite plans and policies for the increase of our collections formulated by our first Director, we may reasonably hope to maintain that high standard of artistic excellence for which our Museum is already noted thruout this country.

We must in the near future devote more attention to the scholarly work in which the staff of a museum should engage. Our collections are accurately recorded and indexed and well-labeled so that the visitor, even though his time is limited, may profit greatly from his visit. We have, fortunately, three issues of our Museum News which serve, after a fashion, as handbooks of the Libbey Collection, the Secor Collection, and the Stevens Gallery.

A handbook of the collection of ancient glass is now in process of preparation and while a work of this magnitude requires considerable time and labor, it is hoped that we may be able to publish at least a preliminary issue of it during 1928. We have had, during the past year, a great number of distinguished visitors and guests including artists, connoisseurs, collectors, museum directors, scholars and experts, both American and foreign, and all of them have been most eager to carry away with them a printed record of the collections of the Toledo Museum. We should be able to provide them with the scholarly material which is necessary for their researches. And this same material will be of great educational value to the people of Toledo.

I have dwelt upon the physical features of our Museum, upon its tangible growth and progress. We have received from the past, from our Founder and our first Director, a heritage most precious. That heritage is the spirit of this Museum, a spirit which, emanating from them, goes on and is indeed an intimation of their immortality. That spirit, remarked by so many of our visitors as distinguishing this Museum from all others, we will endeavor ever to maintain. We will hope that there will always be within this institution that kindly humanity which reaches the hearts as well as the minds of those who enter its doors.

A FINE TING-YAO BOWL

DESMOND FITZGERALD, of Boston, secured many examples of Korean and Chinese pottery, some of which are the very best of their kind. After his death the collection was dispersed, many of the pieces finding permanent homes in the museums of this country. Among those which we were able to secure is the beautiful example of white porcelain illustrated above.

The bowl has several outstanding characteristics. First of all is its shape. The outside is a softly flattened S-curve terminating at the base in a small foot one-eighth inch high, and at the top in a metalled rim. The inside is slightly concave with a flat bottom one and five-eighth inches in diameter.

The next important quality is the design. With a sharp-pointed stylus the potter drew an incised leaf-scroll pattern in the biscuit and produced a delightful shaded effect by holding the stylus at a sharp angle with the plane of the bowl. By incising a second thin sharp line parallel to the first he enhanced the effect. Detached leaf and scroll motifs seem to make up the design, but interest is increased when one follows the interlacing lines of the complete pattern and finds a single continuous motif instead of a group of unrelated ones.

The third characteristic is the material. A creamy white slip over the biscuit and a transparent glaze, because of their superior quality, give the bowl its place in the world among the fine examples of Ting-yao of the Sung Dynasty, 960-1280 A. D.

Ting-yao is white ware and is the earliest porcelain extant. Porcelain as such, that is, a fine compact biscuit, resonant and impervious to water, was almost unknown before Sung times, the period of our example, though it had been mentioned in the Han period, 206 B. C. - 220 A. D.

Our example is correctly called porcelain. It has a clear reverberating sound when tapped and is semi-translucent. As porcelain it carries on the traditions of Sung times when idealism transcended decorative form and effort, and art was reduced to simplest terms with quality its objective.

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The Museum is open week days from 9 A. M. to 5 P. M.
On Sundays and Holidays from 1 to 5 P. M.
On Friday evenings from 7 to 10 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE